

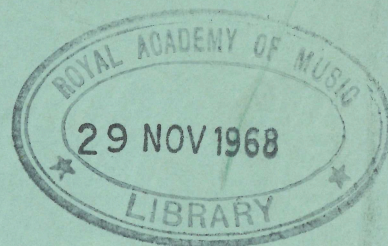


ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD · LONDON · NW1

# BULLETIN

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# BULLETIN



## Editorial

This is the first issue of a new Bulletin, which will appear once or twice a term, and will provide information on topics of general interest. These will include events in Review Weeks, details of new facilities, courses and appointments, and occasional short contributions on a variety of subjects. It is hoped that it will serve as a means of keeping all members of the Academy in touch with developments at regular intervals.

## REVIEW WEEK, 2nd - 6th December

(DH = Duke's Hall; LH = Lecture Hall)

### Monday

10.0, DH

#### Film 'The Golden Ring'

BBC Television's 'The Golden Ring' is perhaps the most celebrated television documentary of a musical event. It shows the process of making Decca's complete gramophone recording of Wagner's 'Der Ring des Nibelungen'. Georg Solti, Birgit Nilsson and other artists are seen at work and in discussion.

11.45, DH

#### 'The Record Producer and The Musician' (Peter Andry)

Peter Andry is Assistant Manager, International Artists Department, EMI, and has worked closely with Otto Klemperer, Yehudi Menuhin, the late Sir Malcolm Sargent and many other internationally known musicians. He will not only discuss the making of recorded performances but will indicate the professional scope open to musicians in the record industry.

2.0 - 5.0, DH

#### First Orchestra Rehearsal

7.30, DH

#### First Orchestra Concert (Maurice Handford)

The programme will include Vaughan Williams's Fantasia on a Theme by



Thomas Tallis, Mozart's Piano Concerto in B flat, K.450 (soloist Heather Gould), and Shostakovich's Symphony No.5 in D.

Tuesday

11.30, LH

'Dylan Thomas the Welshman' (Gareth Lloyd-Evans)

Books about Dylan Thomas have appeared as thick on the ground as autumn leaves. He has been described as bohemian, symbolist, decadent, expressionist and mere alcoholic. Rarely has any critical comment grasped the one essential fact about him - he was a Welshman. This talk will try and demonstrate how this fact affected the kind of man he was and the kind of work he wrote.

Gareth Lloyd Evans is Senior Lecturer in English in the Extra-Mural Department of Birmingham University.

2.30, DH

Chamber Concert

The programme will include Brahms's Trio in A minor for piano, clarinet and cello, six of Debussy's 'Ariettes oubliées', and Schubert's String Quintet in C.

Wednesday

10.0, LH

'The Musician and his Public' (Frank Howes)

Frank Howes was chief Music Critic of 'The Times' from 1943 to 1960, and is an authority on English music since the 'renaissance' of the last century, and has written important studies of Vaughan Williams and Walton. He will discuss: (a) 'the present alienation of the public due to the abrogation of tonality and the consequent desperate search for a style and a vocabulary'; (b) 'the revolution in the British attitude to opera'; and (c) 'the change in set-up brought about by broadcasting and the creation of official bodies like the BBC, the Arts Council, etc., which has made entry into the profession rather different from what it was when the Wigmore, Göttrian and Aeolian Halls were the only doors.'



11.30, LH

Critics' Panel

The panel will consist of Martin Cooper, Senior Music Critic of 'The Daily Telegraph' and Andrew Porter, Music Critic of 'The Financial Times', and previously Editor of 'The Musical Times', and in the chair, Arthur Jacobs (of 'Opera'). The panel will be invited to discuss the standard of musical performances in England today and the criteria by which they should be judged, and the critics' attitude towards their work.

2.15 - 5.15, DH

Chamber Orchestra Rehearsal

7.30, DH

Chamber Orchestra Concert (The Principal and John Gardner)

The first half of the programme will include Anthony Lewis's arrangement of a suite from Bach's 'The Art of Fugue', which was first performed in 1965, and Stravinsky's ballet 'Apollon Musagète'. The second half will open with John Gardner's 'Seven Songs' for mixed chorus and small orchestra, which were commissioned for performance at the Barber Institute of Fine Arts, Birmingham University and first performed there under the composer's direction in February 1957. The last work in the programme is a Symphony in D by The Bohemian composer Jan Voříšek (1791-1825). Voříšek visited Beethoven in 1814, and Beethoven was impressed by his compositions; this fine symphony shows many signs of an independent personality in an age dominated by the great Viennese composers.

Thursday

9.30 - 12.30, DH

Second Orchestra Rehearsal

10.0, LH

'Random Composition in Painting and Poetry' (Alan Bowness)

Alan Bowness is Reader in the History of Art at the Courtauld Institute. He will discuss the relationship between the painter Manet and the poet Mallarmé, and in particular the origin of the idea



of random composition and increasing abstraction in art and poetry, which originated in the conversation of these two men. Mr Bowness will explain how Mallarmé's poetry influenced painting in the twentieth century and still has its relevance today. He will also refer to Boulez and Stockhausen, who have both admitted Mallarmé as a primary source of inspiration.

11.30, LH

'Radio Opera' (Brian Trowell)

Brian Trowell is head of the Radio Opera Department of the BBC and has been responsible for giving productions such as the recent one of Henze's 'The Bassarics'. He will talk about the BBC's policy in respect of studio opera, and deal with the special conditions pertaining to it.

2.30, DH

Recital by The Lindsay Quartet

The Lindsay Quartet (Peter Cropper, Michael Adamson, Roger Bigley and Bernard Gregor-Smith) has been resident string quartet at Keele University, near Stoke-on-Trent since 1967 when its four members came to the end of their studies at the Academy. Their programme will include Haydn's Quartet in G, Op.77 No.1, Kodály's second Quartet, and Beethoven's third 'Razumovsky' Quartet, Op.59 No.3 in C.

5.0, DH

New Music Group Concert

The programme will open with an organ work entitled 'Volumina' by György Ligeti, a Hungarian composer who left his native country in 1956 and has since worked in Vienna and Cologne. 'Volumina', commissioned by Radio Bremen, was written in 1961-2 and revised in 1966; it makes use of proportional notation and more visual indications to convey the structure of its textures. Ligeti exploits tone-clusters, over varying dynamics and novel colouristic effects on the organ. The other work will be Olivier Messiaen's 'Quatuor pour la fin du temps' for piano, violin, clarinet and cello, which was composed in a German concentration camp in 1944 and first performed there by prisoners of war.



Friday

10.0 - 1.0, DH

Second Orchestra Rehearsal

11.30, LH

'Giving a Concert' (John Denison, C.B.E.)

John Denison will talk about the organisation and management of the South Bank concert halls. He will also discuss concert promotion, with special reference to the young artists's problems in organising a recital. What does it cost? What services are provided? Is it necessary to employ an agent? These and other relevant questions, together with any put by the students at the end of his talk, will be discussed by Mr Denison, who, as General Manager of the Royal Festival Hall, is also responsible for running the Queen Elizabeth Hall and Purcell Room.

2.0, DH

Second Orchestra Concert (Maurice Miles)

The programme will include Weber's Overture 'Oberon', the first movement from Mozart's Concerto in E flat for two pianos (soloists Katherine Still and Christopher Axworthy), Borodin's Symphony No.2 in B minor, the first movement of Beethoven's Piano Concerto No.3 in C minor (soloist Kathleen Cluff), and the first movement of Bartók's Concerto for Orchestra. Student conductors Michael Burbidge, Elwyn Williams, Maria Linneman and Keith Sharpe will share the programme with Mr Miles

7.0, DH

Informal Carol Concert

An event organised by the Students' Union, to which everyone is invited.

Harriet Cohen Bequest - the Arnold Bax Room

The late Miss Harriet Cohen formed a collection of pictures including a number by well-known artists mainly of the last hundred years, and this collection she bequeathed to the Academy. She directed in her will



that a number of these pictures were to be hung in a room to be named after Arnold Bax (a life-long friend), the remainder to be distributed elsewhere within the Academy. The collection includes works by Utrillo, Matisse, Derain and Pissarro. These are hung in Room 33, which has been named the 'Arnold Bax Room'. The collection was opened on 27th November and will remain on permanent exhibition there, though the room will still be available for chamber music rehearsals, auditions, competitions, etc. The other pictures have been distributed elsewhere around the Academy. Two have been chosen by the RAM Club and six have been set aside for the Students' Union. The Academy is indeed fortunate to have the benefit of this imaginative and generous bequest.

The ISM's Wigmore Hall scheme for young solo performers, by Gordon Green.

Young people hoping for success as concert performers have many problems, one of which is that of gaining an opportunity of appearing before a West-end audience. The cost of a solo recital at the Wigmore Hall, with hire of the hall, printing of programmes and tickets, and press advertising would probably be something between £140 and £180 - more if the services of an accompanist of established reputation were engaged. True, some of this would return in the sale of tickets, but since he possesses no 'name' yet, a young artist can hardly expect the wider public to attend his concert. His audience would consist largely of friends and relations - people who have, probably, already heard him. His chief hope is for good press notices, and these may or may not be good. So the venture is something of a gamble - and an expensive gamble for a young person who is not likely to have money to spare.

The recital scheme for young artists sponsored by the Solo-Performers' Section of the Incorporated Society of Musicians (and whose tenth anniversary was celebrated earlier this month) seeks to help young players and singers in this respect. The scheme works like



this. Applicants must be under thirty years of age and members of the ISM. They must first pass an audition and, if successful, will be expected to share a programme with a colleague. The choice of music eventually to be performed will be largely their own, provided it 'fits in', and the programme, as a whole is a satisfactory one. Each artist must 'buy twenty-five guineas' worth of tickets, and if they sell all these, their concert need cost them nothing.

The scheme has some additional advantages. First, the young artist can sing or play to his colleague's friends and relations as well as to his own. Second, both press and the general public are more likely to be attracted to a concert when they know that those taking part have first played before an expert audition panel and are sponsored by the ISM. Third, there is the financial aid which the ISM provides.

The path of the aspiring solo-performer is a difficult one, but by these means the Incorporated Society of Musicians helps to make it a little easier.

#### A Visit to Ifield Comprehensive School, by John Morell

On Thursday 7th November a small group of students from the Academy visited Ifield Comprehensive School in Crawley, Sussex. This visit had been arranged by Mr Derek Gaye in conjunction with the head of the music department and the senior master. Crawley is a 'new town' consisting of three villages which are being developed to deal with the overspill of population from London. There are 2,000 pupils in the school, which is run on a house basis.

We arrived at break and, much to the amusement of the staff, manoeuvred our way round numerous dustbins, entering the school by the back entrance. We were warmly welcomed by the organisers of the visit and the remainder of the break was spent discussing the outlay and general mechanism of the school. For the remainder of the morning we visited two classes, an 'O' level class and a class of juniors. Then we met a group of sixth-formers who joined us for a discussion-lunch



during which we learned that some of our hosts are considering coming to the Academy. After lunch a short recital consisting of a cor anglais sonata by Marcello, some trios by Frank Bridge and songs by Purcell and Warlock was given to the sixth form. This was followed by questions and general discussion about life at the Academy.

Despite the very poor response from members of the Academy when the trip was arranged, we all, judging by the discussion in the bus coming back, not only had a thoroughly enjoyable time, but also benefited from the visit. We all hope that it will be possible for more trips to be arranged along the same lines, and we hope that by a better response more trips will be encouraged in the future. Finally on behalf of all who visited the school, may I thank all who arranged such a worth-while venture.

#### Appointment

Mr Wilfred Parry has been appointed to the Chamber Music Staff as from the beginning of the Lent Term to give instruction in Sonata Ensemble and Chamber Music with piano. Mr Parry has worked for many years at the BBC as a staff accompanist and has been actively connected with chamber music for many years and has been associated with such distinguished ensembles as the Camden and Zephyr Trios, and the Virtuoso Ensemble of London.

#### New Courses

Mr John Gardner will conduct a number of lecture seminars with third year GRSM students on aspects of musical analysis, beginning in the Lent Term.

#### Mr Gerald Moore's Master Classes

Mr Gerald Moore came to the Academy during the week beginning 21st October and gave a series of master classes on the singer's and the



accompanist's art. These classes were an immense success and Mr. Moore has agreed to make a return visit in the Autumn of 1969.





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